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FIVE FRAGMENTS OF GOTHIC STONE CARVING

Mr. John D. McIlhenny has added to the collection of Gothic wood-carvings, which he has lent to the Museum, some specimens in stone, which though not so large and important as some of the wooden pieces, are yet of great interest.

A pair of capitals for pilasters, in white limestone, bear all the marks of belonging to the middle of the Twelfth Century. The acanthoid type of leafage, with which they are ornamented, immediately suggests that found, in the sculptures of the sixth and succeeding centuries, throughout the nearer East and Egypt. Examples from the monastery of St. Jeremias at Sakkara may be seen in the Metropolitan Museum of Art, New York.

It must not be forgotten that at this period, from 1125 to 1135, the Kingdom



CAPITAL
French XII Century

of the Franks, as the Saracens called it, extended from Mesopotamia to Egypt and that all Syria was in the hands of the Christians.

The abbey of St. Denis was built by Suger in 1137 to 1141 and the cathedral of Sens probably a very little later. The foliage of some of the capitals of these two buildings bears a striking resemblance to that of our fragments and, as has been noted by French archæologists, shows this curious departure from the sequence of the Gothic tradition towards the debased classic forms which are so characteristic of what is known as Coptic art.

When we consider the enormous numbers, for those days, who poured out of Europe into the East (300,000 went in the first crusade alone), it is easy to comprehend the influence on life and the arts which they brought back with them from lands where the civilization was so much higher than that they had left at home.

There are, besides these, three corbels of later and slightly different periods; of these the finest is carved, from a warm coloured stone, into the figure of a

monster; a sort of wingless griffin, bridled, with an eagle's beak on an eared animal head, the body and tail of a lion, and the hind feet of a bird of prey. In his right forefoot, which seems to be more animal, indeed rather handlike,



French CORBEL
FRAGMENT XIV Century

he holds a ball, perhaps a precious jewel. This griffin motive too, came from the East to Western Europe and is found there, in all forms of art, for some centuries before that in which this beast was carved; probably the fourteenth.

The second corbel bears the figure of a man, a peasant or possibly a pilgrim,

wearing a capuchon or hood and carrying a knobbed staff in his hand; he glances behind him in some alarm, which may be accounted for, if the waved line to the right of the corbel represents an advancing flood. It is possible that this fragment, instead of being a corbel, may be one of the voussoirs of an arched entrance



CORBEL
French XIV Century

and our poor pilgrim may have sat down in the water, which would equally explain his disturbed expression.

Close to his hand is a vine leaf, on an entirely different and far larger scale, which does not explain itself unless it be part of some adjoining ornament the rest of which was on another stone.

Another carving of about the same period represents a lion, well and natu-

realistically portrayed, who seems to be gripping in his jaws the leg of another, whether torn from the body or no it is not easy to discover. Possibly the whole of the other combatant has been broken away. The one left to us is a very spirited work of sculpture.

The fragments here described have been placed on exhibition in the alcove devoted to Mr. McIlhenny's Gothic wood carvings in the Section of Period Furniture.

H. B.



NOTES

BEQUEST.—Under the will of the late Mrs. Mary E. Taylor, and to be known as the GEORGE W. B. TAYLOR COLLECTION, the Museum has received a series of fourteen works of art from China and Japan—bronzes, enamel and cloisonné, teakwood and boxwood. The bequest is accompanied with the condition that the little collection shall be kept together and placed in a suitable part of the building in which the objects of art belonging to the said Museum may be displayed and to form a collection to be known as the GEORGE W. B. TAYLOR COLLECTION, and properly labeled so that they may be so identified.

To properly maintain and to add to the collection from time to time, Mrs. Taylor also bequeathed to the Trustees of said corporation the sum of \$10,000 to be kept in trust and held separately from other of their funds, and to be known as the GEORGE W. B. TAYLOR FUND and to be used as recited above.

SCHOOL NOTES

Since the publications of the last number of the BULLETIN, the Evening and Saturday classes of the School have opened.

It is of interest to note that, while the Evening Public Schools report a falling off in the last thirty months of sixty-four per cent, the diminution here for three months of this season is only eighteen per cent over last season when there was an especially large attendance.

The Saturday class shows a distinct gain in numbers, and the section devoted to the normal work was closed immediately to further registration.

Members of the advanced section of the Interior Decoration class are submitting designs in the monthly competitions issued by the Beaux Arts Institute of Design in New York. They are now working on the fourth problem of the season. The competition is national, and Carroll Lambert is leading in points for the prize and medal so far, having scored five and one-half points in three problems. Last month he received the First Medal award for his tapestry design of the Three Fates. This award is given only rarely, and it counts three points. All the designs so far submitted by our pupils have received mentions, the total